

Words & Music by Benny Andersson & Björn Ulvaeus

Moderato

Chi-qui-ti-ta, tell me what's wrong,  
truth,  
down,



La Re  
La

you're en-chained by your own sor-row,  
I'm a shoul-der a you can cry on,  
and your love's a blown out candle,



La Mi

in your all

your best is

eyes friend, gone  
there is no hope for tomorrow,  
I'm the one you must re-ly on,  
and it seems too hard to handle,

How I hate to see you like  
You were always sure of your-  
Chi-qui-ti-ta, tell me the



Re Mi Mi11 La

this, self, truth,



there is no see way  
now I there is no you've  
there is no way

Re  
La



you can de-ny it, —  
bro-ken a feath-er, —  
you can de-ny it, —

Musical notation for the first system, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The bass staff includes a 'Do #m9' label.



I —  
I —  
I —



can



see  
hope  
see



that you're, oh, so  
we can patch it  
that you're, oh, so

Musical notation for the second system, featuring a treble and bass staff. The bass staff includes labels 'Mi', 'Re', 'Mi', and 'Mi 11'.

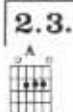


sad, so qui-et. —  
up to-geth-er. —  
sad, so qui-et. —



1.

Chi-qui-ti - ta, tell me the



2. 3.

Chi-qui-ti - ta, you and I

Musical notation for the third system, featuring a treble and bass staff. The bass staff includes labels 'La' and '(Re La)'.



know

how the heart-aches come and they go and the scars they're leav- in'. —

Musical notation for the fourth system, featuring a treble and bass staff. The bass staff includes labels 'Re' and 'La'. The time signature changes from 3/4 to 5/4 and then to 4/4.



You'll be danc- in' once a- gain —



and the plain



will end,



you will have no



time for griev- in'. —

Musical notation for the fifth system, featuring a treble and bass staff. The bass staff includes labels 'Mi', 'Re', 'Mi', 'Mi 11', and 'La'.

Chi-qui - ti - ta, you and I — cry but the sun is still in the sky and

shinin' a- bove you, — let me hear — you sing once more like you did be - fore, sing a new song,

Chi - qui - ti - ta. — Try once more like you did be -

fore, sing a new song, Chi-qui-ti. ta. — So the walls came tumb - lin' —

Chi - qui - ti - ta, — try once

more like you did be - fore, sing a new song, Chi - qui - ti - ta. —

*rit.* Mi Re Mi Mi ll La

*(Strum. ad lib.)*

*Dal  $\Sigma$  al  $\oplus$  poi segue*

The musical score is written for guitar and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part includes various chords such as A, E, D, E11, D/A, and A, some with fingerings indicated. The piano part includes a bass line with notes labeled with solfège syllables: Re, La, Mi, Re, Mi, Mi ll, (Re) La, and La. The score is divided into several systems, each with a system repeat sign. The final system includes a 'rit.' (ritardando) marking and a 'Strum. ad lib.' instruction. A 'Dal  $\Sigma$  al  $\oplus$  poi segue' instruction is also present.

# Dancing Queen

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Strong rock  
N.C.



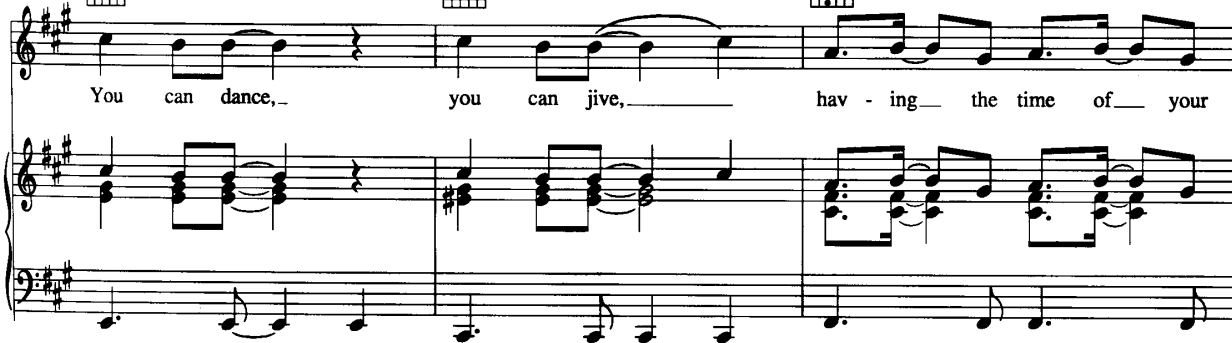
E



C#7



F#m



B7/D#



D



Bm7



E7/B



A D/A A D/A

danc - ing\_\_ queen.

A D/A A D/A



1. Fri-day night and the lights are low,\_\_\_

A F#m E A/E


look-ing out\_\_ for a place to go,\_\_\_ Oh,\_\_\_ where they play the right mu - sic,



E A/E E F#m E F#m

get - ting in\_\_ the swing, you come to look for a king.\_

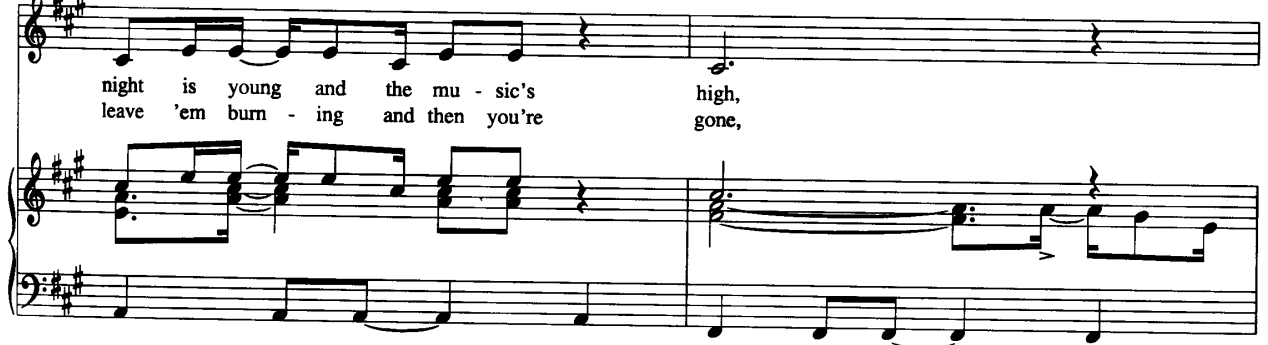
A  D/A 






2. A - ny - bo - dy could be that guy, \_\_\_\_\_  
 3. You're a tea - ser, you turn 'em on, \_\_\_\_\_




A  F#m 

night is young and the mu - sic's high,  
 leave 'em burn - ing and then you're gone,



E  A/E  E  A/E  E 

with a bit of rock mu - sic ev - 'ry - thing is fine.  
 look - ing out for an - oth - er, a - ny - one will do. } You're in the



F#m  E  F#m  Bm7 

mood for a dance, and when you get the chance,



I

E7 E7 A D/A

you are the dan - cing queen, young and sweet, on - ly

A D/A A

se - ven - teen. Dan - cing queen,

D/A A E/G# D/F# A/E

feel the beat from the tam - bou - rine.

E C#7 F#m

You can dance, you can jive, hav - ing the time of your

B7/D# D Bm7 E7/B

life. Oh, see that girl, watch that scene, dig in the

A D/A A

dan - cing queen.

1. D/A A D/A A D/A

1. D/A A D/A A D/A

2. D/A A D/A A repeat and fade

2. D/A A D/A A repeat and fade

Dig in the dan - cing queen.



# Fernando

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate slow march



Can you hear the drums, Fer - nan-do?  
 They were clo-ser now, Fer - nan-do.  
 Now we're old and grey Fer - nan-do,

I re-mem-ber long a -  
 Ev - 'ry hour, ev - 'ry min -  
 and since ma - ny years I

The vocal melody continues with the piano accompaniment, which includes a guitar-like strumming pattern in the right hand.

F#m



- go an - oth - er star - ry night like this.  
 - ute seemed to last e - ter - nal - ly.  
 have - n't seen a ri - fle in your hand.

In the fire - light, Fer -  
 I was so a - fraid Fer -  
 Can you her the drums Fer -

The piano accompaniment continues with the same strumming pattern.

Bm




- nan-do,  
 - nan-do,  
 - nan-do,


you were hum-ming to your - self and soft - ly strum-ming your gui -  
 we were young and full of life and none of us pre-pared to  
 do you still re-call the fright-ful night we crossed the Ri - o

The piano accompaniment continues with the same strumming pattern.


E



- tar. I could hear the dis - tant drums and sounds of bu - gle calls were  
die. And I'm not a - shamed to say the roar of guns and can - nons  
Grande? I can see it in your eyes, how proud you were to fight for




1. A




com - ing from a - far. al - most made me  
free - dom in this


2.3.




A



A

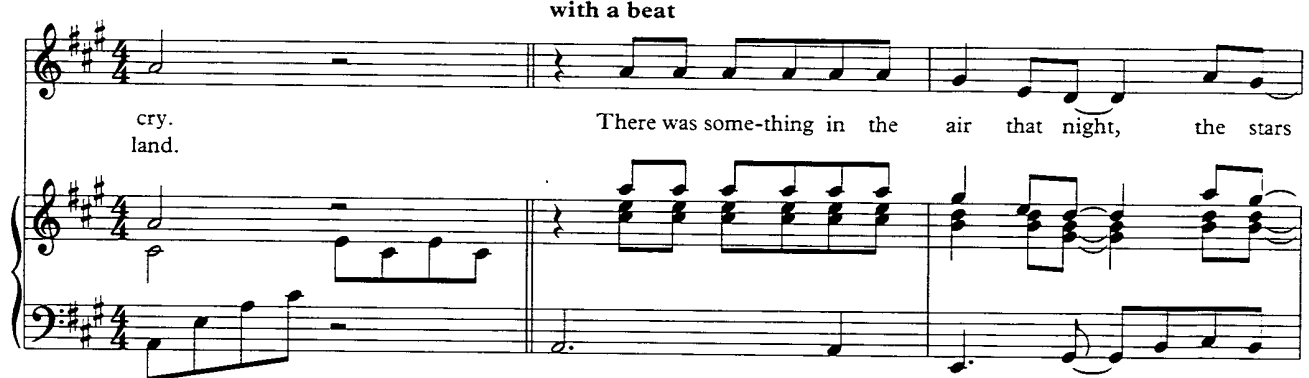


E7




with a beat


cry. There was some-thing in the air that night, the stars  
land.



A



— were bright, Fer - nan - do. They were shin-ing there for



E7 A

you and me, for li - ber - ty, Fer - nan - do. Though we

A/G F# B7

ne - ver thought that we could lose, there's no re - gret.

E7

If I had to do the same a - gain I would my friend, Fer - nan -

A E7

to Coda ⊕


- do. If I had to do the same a - gain I would

D




my friend, Fer - nan - do.

A



E7



slower

A




in tempo

*D. al Coda*

⊕ CODA

A



There was some-thing in the

E7



A



air that night, the stars — were bright, Fer - nan - do.

E7

They were shin-ing there for you and me, — for lib - er - ty, — Fer - nan -

A

A/G

F#

- do. Though we ne - ver thought that we could lose, — there's no re -

B7

E7

- gret. If I had to do the same a - gain — I would

A

— my friend, Fer - nan - do. If I had to do the

*repeat and fade*

# I Have A Dream

Words & Music by Benny Andersson & Björn Ulvaeus

## Ballata

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, featuring a steady eighth-note bass line and chords in the right hand. The first system includes guitar chord diagrams for Bb4 and Bb. The second system includes diagrams for F7 and Bb. The vocal melody enters in the third system with the lyrics "I have a dream, a song to". The piano accompaniment continues with a consistent eighth-note pattern. The fourth system includes diagrams for Bb and F7, with the lyrics "sing to help me cope". The score concludes with a final piano accompaniment line.

Ballata

4/4

Bb4

Bb

Sib4

Sib

F7

Bb

Fa 7

Sib

I have a dream, a song to

Fa 7

sing to help me cope

Bb

F7

Sib

Fa 7

with an - y - thing. If you see the

won - der of a fair - y tale.

you can take the fu - ture ev - en if you

fail. I be - lieve in an - gels, some - thing good in

ev - ery - thing I see. I be - lieve in an - gels

when I know the time is right for me. I'll cross the

Chord diagrams shown: Bb, F7, Bb, Fa 7, Bb, F7, Eb, Bb, F7, Eb, Bb.

stream, I have a dream, I have a

Fa 7 Si b

dream, a fan - ta - sy.

Fa 7 Si b

to help me through re - al - i -

Fa 7

ty. And my des - ti - na - tion

Si b Fa 7

makes it worth the while push - ing through the

Si b

dark - ness still an - oth - er

Fa 7



mile. I be - lieve in

*da A a B poi segue*

I'll cross the stream, I have a dream.

I have a

*dal ✂ al ⊕ poi segue*

I be - lieve in an - gels, some-thing good in

Chord diagrams: Bb, F7, Bb4, Sib, Fa 7, Sib4, Bb, Sib, Fa 7, Bb, Sib, Fa 7, Bb, Sib, Fa 7.

ev - ery- thing I see, I be - lieve in an - gels

Musical notation for the first system, including vocal line and piano accompaniment.

when I know the time is right for me, I'll cross the

Musical notation for the second system, including vocal line and piano accompaniment.

stream, I have a dream,

Musical notation for the third system, including vocal line and piano accompaniment.

I'll cross the stream. I have a dream...

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including piano accompaniment.

Musical notation for the sixth system, including piano accompaniment.

*ad lib. sfumando*

# LIKE AN ANGEL PASSING THROUGH MY ROOM

Words & Music by: Benny Andersson & Björn Ulvaeus

F

C/E Gm

F F/A Bb Gm D/F# Gm

Sit-ting near the fi-re-place, dy-ing em-bers warm my face in this peace-ful so-li-  
Now and then be-come en-twined play-ing games with-in my mind like the em-bers as they

G C/E F C/E

-tude, die. all the out-side world sub-dued.  
Love was one pro-longed good-bye.

Gm C/E

Eve-ry-thing comes back to me a-gain in the gloom,  
And it all comes back to me a-gain in the gloom,

F/A B<sup>b</sup> Gm D/F<sup>#</sup> Gm Gm7/F

1. 2.

like an an - gel pass-ing through my room.  
like an an - gel pass-ing through my room.

C/E C7 F F

I close my eyes and my two-light i - ma - ges go by

C/E C F Dm Gm Gm7/F C/E F

*rit.*

all too soon, like an an - gel pass-ing through my room.

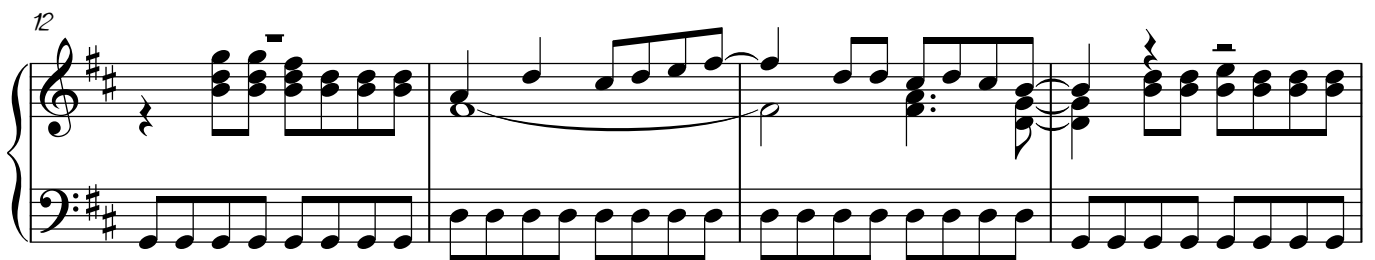
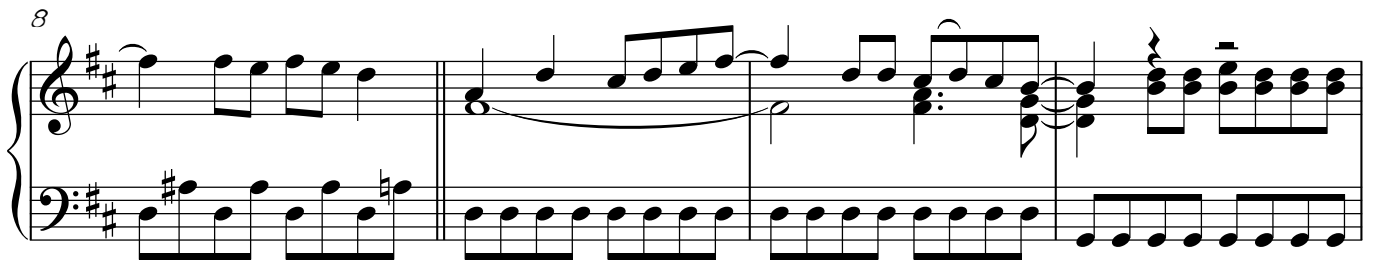
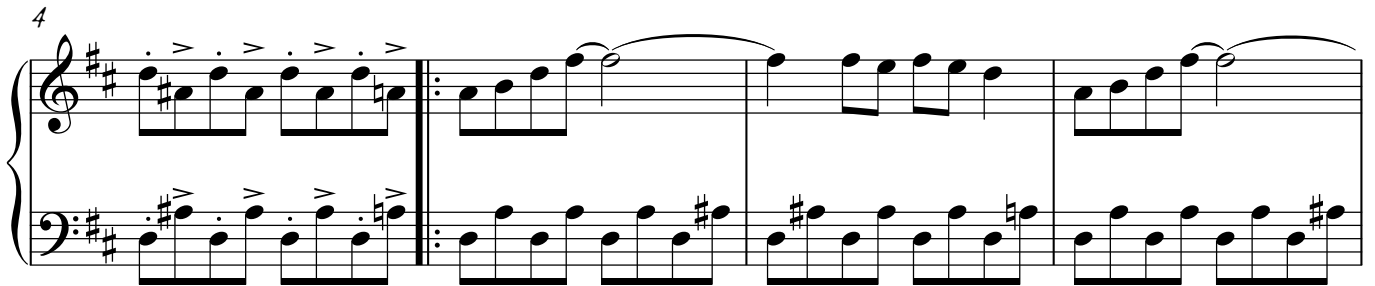
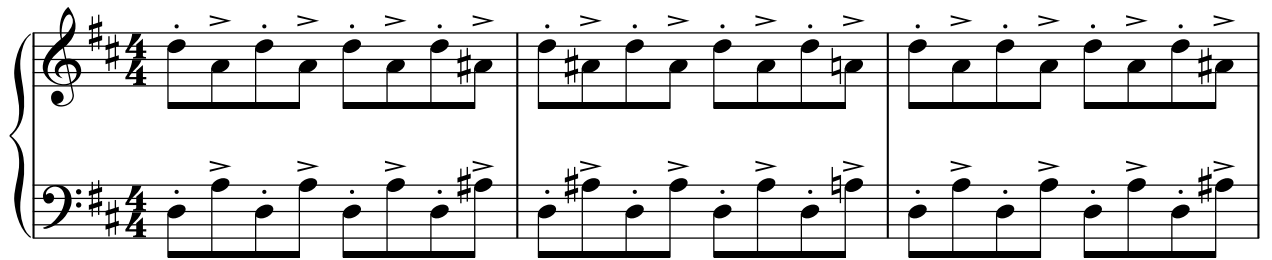
*rit.*

C C7/B<sup>b</sup> B<sup>b</sup> F/A Gm C7/E C7 F

# Mamma Mia

Words and Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus

Moderato



2

20

24

28

32

36

40

44

1.

2.

3

48

51

dal  al 

54

Coda

58

repeat and fade



# SLIPPING THROUGH MY FINGERS

Words & Music by: Benny Andersson & Björn Ulvaeus

School - bag in hand, she leaves home in the ear - ly mor - ning  
Sleep in our eyes, her and me at the break - fast ta - ble,

wav - ing good - bye with an ab - sent - mind - ed smile.  
bare - ly a - wake I let pre - cious time go by.

I watch her go with a surge of that  
Then when she's gone there's that odd me - lan -

well - known sad - ness, and I have to sit down for a while.  
- cho - ly feel - ing and a sence of guilt I can't de - ny.

Chord symbols: B $\flat$ , B $\flat$ m, F, Am, B $\flat$ , B $\flat$ m, F, Am, B $\flat$ , B $\flat$ m, F, C, Am, B $\flat$ , F

The feel-ing that I'm loos-ing her for - ev - er er tures,  
What hap-pened to the won-der - ful ad - ven - tures,

B<sup>b</sup> C F

and with-out real - ly en - ter - ing her world.  
the pla - ces I had planned for us to go?

A7 B<sup>b</sup> C F

I'm glad when - ev - er I did can but share her laugh - ter, that  
Well, some of it we did can but share most we did - n't, and

F/A B<sup>b</sup> C F

fun - ny lit - tle girl. Slip-ping through my  
why, I just don't know.

Csus 4 C Fsus 4 F

fin - gers all the time, I try to cap - ture eve - ry min - ute,

3:d time instr. - - - - -

B<sup>b</sup> F Am Gm

the feel - ing in it. Slip-ping through my fin-gers all the time, do I real-ly

- - - - -

B<sup>b</sup> F Csus 4 C F

see what's in her mind? Each time I think I'm close to know - ing

- - - - -

B<sup>b</sup> F Am Gm

she keeps on grow-ing. Slip-ping through my fin-gers all the time.

1.

B<sup>b</sup> F Csus 4 C F

2.

Some - times I wish that I could freeze the pic - ture and

F B<sup>b</sup> C F A7

save it from the fun-ny tricks of time. Slip-ping through my fin-gers. \_\_\_\_\_

B<sup>b</sup> C F B<sup>b</sup> C F D.S. al  $\phi$

School - bag in hand she leaves home in the ear -

F B<sup>b</sup> B<sup>b</sup>m F

- ly mor - ning, wav - ing good-bye . with an ab - sent - mind - ed smile.

Am B<sup>b</sup> B<sup>b</sup>m F Am rit.

# Thank You For The Music

Words & Music by Benny Andersson & Björn Ulvaeus

Moderato

Chords: D, Fdim, Em7/4, A7, D, Fdim, Em7/4, A7

Vocal line: I'm no-thing spe-cial, in fact I'm a bit of a bore, Mo-ther says I was a dan-cer be-fore I could walk.

Piano line: Re, Fadim, Mim7/4, La7, Re, Fadim, Mim7/4, La7

Chords: D, Am7, D7, G, B7, Em, Em7

Vocal line: if I tell a joke, you've pro-ba-bly heard it be-fore. she says I be-gan to sing long be-fore I could talk.

Piano line: Re, La m7, Re7, Sol, Si7, Mim, Mim7

Chords: A7, A, D, A, D

Vocal line: But I have a ta-lent, a won-der-ful thing, 'cause ev-ery-one lis-tens when And I've of-ten won-dered, how did it all start, who found out that no-thing can

Piano line: La7, La, Re, La, Re

Chords: G, Gm, Bm, Bm7, Em, Em7

Vocal line: I start to sing, I'm so grate-ful and proud, all I want is to sing it out loud. cap-ture a heart like a me-lo-dy can? Well who-ev-er it was, I'm a fan.

Piano line: Sol, Solm, Sim, Sim7, Mim, Mim7

Chords: A7, D, Em, A7, D, Bm, Bm7, E7, A7

Vocal line: So I say Thankyou for the mu-sic, the songs I'm sing-ing, thanks for all the joy I'm bring-ing.

Piano line: La7, Re, Mim, La7, Re, Sim, Sim7, Mi7, La7

Who can live with-out it? I ask in all ho-ne-sty, — What would life be — with-out a song — or dance, what are

Re Mim Fa# Sim7 Sol Solm Re Re 7

we? So I say thank-you for the mu-sic, for giv-ing it to me. — 1. D Fdim.

Si Mim Sol La 7 Re Fadim

Em7/4 A7 2. D Gm6 3Pr. I've been so

Mim 7/4 La 7 Re Solm 6

D Gm6 3Pr. D Gm6 3Pr. F#7 2Pr. luc-ky, — I am the girl — with gol-den hair, I wan-na sing — it out — to

Re Solm 6 Re Solm 6 Fa# 7

Bm Bm7 Em7 A7 ev-ery-bo-dy, what a joy, what a life, what a chance. —

Sim Sim7 Mim7 La 7

*dal S al poi segue*

D D7 B Em G A7 D So I say thank-you for the mu-sic, for giv-ing it to me.

Re Re 7 Si Mim Sol La 7 Re

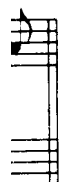
*rall.*

# The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus.



a



out



Chord diagrams: Gb, Bb7/D, Ebm

Chord diagrams: Eb7/G, Abm

Chord diagram: Db

1. 2.

I don't wan - na

Chords: Gb, Db/F

talk  
arms  
kiss  
talk

a-bout things we've gone through,  
think-ing I be-longed there,  
like I used to kiss you,  
if it makes you feel sad,

though it's hurt-ing  
I fi-gured it made  
does it feel the  
and I un-der-

Chords: Abm/Eb, Db

me,  
sense,  
same  
stand

now it's his - to - ry.  
build-ing me a fence,  
when she calls your name.  
you've come to shake my hand.

I've played all my  
build-ing me a  
Some-where deep in-  
I a - po - lo-

Chords: Gb, Db/F

cards  
home,  
- side  
- gize

and that's what you've done too,  
think - ing I'd be strong there,  
you must know I miss you,  
if it makes you feel bad





no-thing more to  
but I was a  
but what can I  
see - ing me so



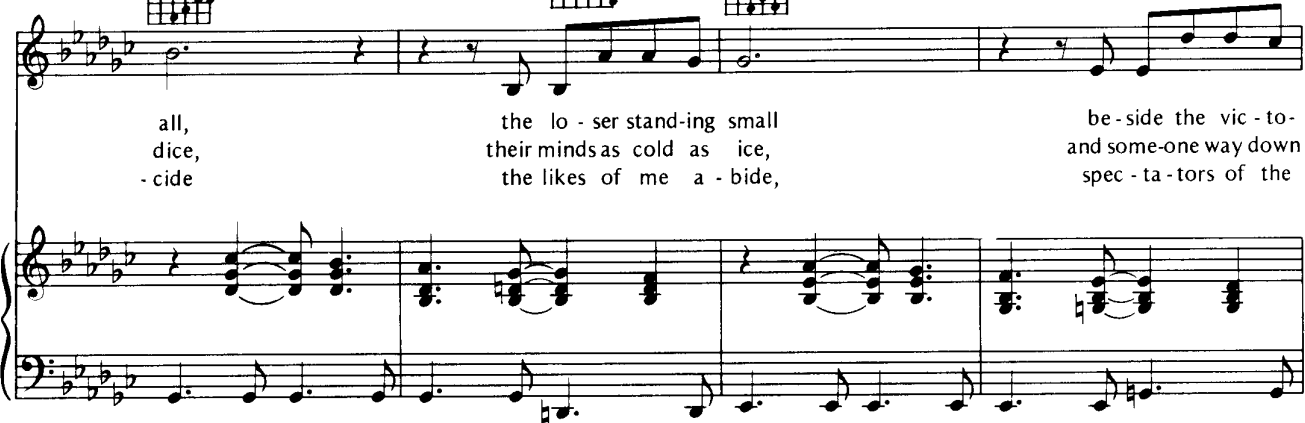
Abm/Eb  Db 

say, no more ace to play. The win-ner takes it  
fool, play-ing by the rules. The gods may throw a  
say, rules must be o - beyed. The jud - ges will de-  
tense, no self-con - fi - dence. The win-ner takes it



Gb  Bb7/D  Ebm  Eb7/G 

all, the lo - ser stand-ing small be-side the vic - to-  
dice, their minds as cold as ice, and some-one way down  
- cide the likes of me a - bide, spec - ta - tors of the



Abm  Db  1.

- ry, \_\_\_\_\_ that's her des - ti - ny. \_\_\_\_\_ I was in your  
here \_\_\_\_\_ lo - ses some-one dear. \_\_\_\_\_  
show \_\_\_\_\_ al - ways stay-ing low. \_\_\_\_\_



2-3.

The win - ner takes it all,  
The game is on a - gain,

the lo - ser has to  
a lo - ver or a

Chords: Gb, Bb7/D

fall,  
friend,

it's sim - ple and it's plain,  
a big thing or a small,

Chords: Ebm, Eb7/G, Abm

why should I com - plain. \_\_\_\_\_  
the win - ner takes it all. \_\_\_\_\_

But tell me, does she

Chord: Db

2.

I don't wan-na

Chord: D.S. al

all. \_\_\_\_\_

Chord: Gb

Bb7/D Ebm Eb7/G

The win - ner takes it

Abm Db

all.

Gb Bb7/D Ebm Eb7/G

Abm Db

Repeat and fade out